

# The Royal Academy of Music Magazine

No 205 Spring 1974



# The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

**Editor Robin Golding**

No 205 Spring 1974

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Readers may recall that in the last issue of the *Magazine* I drew attention to some discontent among the Students' Union concerning their very substantial contribution to the *Magazine's* finances and the fact that they enjoyed no official editorial representation in it (although, as I pointed out, and as regular readers will know, contributions from articulate students have—during the last ten years or so, at least—enlivened these pages with notable frequency and success). Thanks to the keen interest of Sir Anthony Lewis and the generous cooperation of Mr Guy Jonson, discussions have now been held with representatives of the Students' Union, as a result of which the load of the *Magazine's* production costs has been more evenly and fairly distributed between the Academy, the RAM Club, and the Students' Union. In addition, an editorial committee of the Union, under the chairmanship of Oliver Williams, has produced an independent student section for inclusion in this issue, which can therefore be truthfully said to incorporate the 'Official Record' of the Students' Union as well as that of the RAM Club. The response of student contributors to Mr Williams's request for support has been encouragingly prompt and ready, and I hope that it will continue to be so in future issues. We should very much like to revert to the old pattern of three issues a year (one each term), which would have many advantages, including the possibility of giving advance notice of events in Review Week—a function latterly entrusted to a duplicated 'Bulletin' circulated internally towards the end of the Autumn and Spring Terms—but further discussion will be necessary before it can be decided whether the additional expense this will involve can justifiably be met.



## Prizegiving

The Prizegiving Ceremony was held last year in the Duke's Hall on Thursday 26th July, with HRH The Duchess of Gloucester distributing the prizes, and Mr Michael Pelloe proposing a vote of thanks. Honorary Fellowship of the RAM was also conferred, personally, on Lord Goodman and Sir Jack Lyons, and Honorary Membership on John Shirley-Quirk and David Ward; Lord Goodman replied on behalf of his colleagues. In a short recital Felicity Lott, accompanied by Graham Johnson, sang an aria by Lully and songs by Poulenc.

Sir Anthony Lewis spoke as follows: 'Your Royal Highness, my Lord Mayor, Mr Chairman, Ladies and Gentlemen. Your presence amongst us, Ma'am, is always an honour and a pleasure and we are further encouraged by the belief that you take a personal interest in our activities and well-being. I will, therefore, with your leave, dwell for a short time on events of the past year and finally cast a glance at the future.

'If we imagined, Ma'am, that with the successful achievement of our 150th Anniversary Celebrations we could settle down to a year of placid routine, we were much mistaken. While these Celebrations were in progress our Development Appeal had already been launched and it rose to a new peak of intensity almost as soon as the Celebrations were over. Concerts and other events in aid of the Appeal were organised all over the country, placing considerable extra pressure on the academic and administrative staff that had to organise them and on the professors and students that were involved in them. On all sides the response was whole-hearted and I would like to thank everyone concerned for their splendid support, not forgetting the House Staff who had to deal with many extra functions, and the Catering Staff who provided a continuous stream of much appreciated hospitality. While the Appeal events were in progress, the Academy demonstrated again that it can absorb additional burdens without hampering the basic pursuit of training. The year has, I think, been a very successful one for every department in this respect, of which practical evidence was given at the recent Recital Diploma examinations where, in my experience, the standard has never been higher. The point has certainly arrived where to reach and participate in this examination in itself denotes a highly distinguished level of achievement, a view spontaneously expressed by our eminent external examiners who this year included Miss Isobel Baillie, Mr Clifford Curzon, Mr Yehudi Menuhin and Dr George Thalben-Ball.

'Our large-scale concert-giving has been intermittently involved with the Appeal. In addition to preparing some refreshingly unfamiliar repertoire with its new conductor, Mr Meredith Davies, the choir took part in a performance of Tolhurst's celebrated oratorio *Ruth* in a concert in aid of the Appeal at the Royal Albert Hall. Tolhurst's oratorio, which has been venerated by collectors of diverting Victoriana for many years, gave a great deal of pleasure to all taking part and, since it was recorded by the BBC, may shortly become available to a wider public. Some, I suppose, might take *Ruth* as being the Academy's riposte to the success of *Joseph and the Amazing Technicolor Dreamcoat*.

'The First Orchestra, now to be renamed the Symphony Orchestra, has had some notable successes under Mr Handford's energetic direction, none more so than a recent concert at Salisbury Cathedral for the Appeal. Elgar's second Symphony, in particular, was played with a fervour and brilliance that completely gripped the large audience.

*The Theatre in course of demolition, as part of the redevelopment plan made possible by the Appeal, photographed by Douglas Hawkrig on 9 February 1974, less than two months after the production of Offenbach's La jolie parfumeuse, illustrated on pages 17 and 18.*



'The Opera Class continues to set itself ambitious tasks and fulfils them most impressively. Janáček's *Cunning Little Vixen* is a very exacting assignment for seasoned professionals, but the student cast and orchestra surmounted its exceptional difficulties with confidence and conviction. One of the younger members of the non-singing cast was Lady Sarah Armstrong-Jones, and we were honoured by a private visit from HRH Princess Margaret and Lord Snowdon. The main part was played with outstanding adroitness and skill by this year's winner of the Prize, Ma'am, which you so generously bestow, Susan Varley.

'It is my sad task to record some grievous losses from death during the year from the staff. At the very beginning of the session fate dealt a tragic and inexplicable blow by the sudden illness and death of one of the most brilliant of our younger professors—Dr Roy Jesson. When he was struck down he was about to assume enlarged responsibilities for the GRSM Course, for which he had already done so much. A very versatile musician, he was highly distinguished in a number of different fields, and the Academy will sorely miss his breadth of professional interest and great personal charm.

'Next to leave us was our dearly loved Harry Isaacs. His failing health had given us much concern for a long time—more concern than it had him, judging by his courageous determination to continue with his teaching, and maintain his interests and relationships with his customary buoyancy. His services to the Academy as a piano professor and in many ways were incalculable, as was the affection which he inspired in his students and colleagues and, indeed, all who surrounded him. His gay and unconventional attire was no mere affectation with him—it was an external sign of an inner light that shone in him, a light that has, alas, now been withdrawn; and we are darkened thereby.

'It seems only the other day that Arnold Richardson was in the Academy discussing with me the resumption of his teaching after a long spell of illness. But it was not to be. His unflagging professional standards were more than his physique could bear, and he died shortly after a characteristically impressive recital at the Royal Festival Hall. He was one of the outstanding virtuoso organists of our time and gave himself unsparingly to his students and his art. We salute the memory of a superb musician and delightful personality.

'We wish long years of life and happiness ahead to Mr Edward Bednarz, who has spent fifty years in the service of the Academy, latterly and chiefly as its Cashier. One hears frequent references to persons being a pillar of this or that institution, and suspects that in some cases the imagery is a trifle fanciful. But not in the case of Mr Bednarz. Of recent days some large steel girders have been brought into the building for the new Accounts Department, and I am firmly convinced that these are to replace Mr Bednarz. Certainly no milder substance could represent the staunchness and reliability with which he has maintained the myriad financial transactions and records of the Academy over so many years. We hope we shall continue to see him here at regular intervals to give us pleasure and reassurance during the reconstruction. His responsibilities come under the charge of our new Accountant, Mr Leslie Mitchell, who has been gradually taking over for some time, and has in the process won a warm welcome from all who have had dealings with him.

'We are about to have a change in the office of Warden. Mr Derek Gaye, who has held the post for eight years, now wishes

to devote himself more to teaching and intends, I am happy to say, to give the Academy the benefit of some of this teaching. Mr Gaye has held responsibility over a wide area and I would like to express my personal gratitude to him for all the help and loyal support he has given me on a variety of topics and in a variety of circumstances. Mr Gaye has devoted himself very much to the development of concerts within and without the Academy and bore his full share of the burden of the successful series of 150th Anniversary Concerts. Many students, present and former, will also be grateful to him for the concert opportunities he has provided for them outside the normal academic scope, and for the help he has given them in planning their careers. His colleagues will miss his genial companionship and we, in this hall, the sonorous tones in which he will shortly announce the prize winners. Mr Gaye will be succeeded by a well known and highly experienced member of the professorial staff, Mr Noel Cox, whom we are very happy to welcome to the post.

'The Appeal Fund has continued to increase in the most gratifying way. Mrs Ethel Jacobs and Sir Jack Lyons, the first large donors, have now been joined by Sir Max Rayne, who has promised £250,000, and Mr Leonard Wolfson through the Wolfson Foundation, who is providing £40,000 for one of the new Recital Halls. Mrs Jacobs's initial gift made possible the provision of the Ethel Kennedy-Jacobs House, which accommodates some sixty students, and which you, Ma'am, graciously consented to open last November. This Hall of Residence, which has now been in operation for a year, has proved to be a great success, and its opening was a landmark in the Academy's history. However, Mrs Jacobs's generosity did not stop there, for she has since given another £100,000 to the Appeal, part of which is to be devoted to one of the Rehearsal Studios. Gifts on such a scale tax one's power of response, but I think Mrs Jacobs is aware of the deep gratitude of the Academy for her wonderful help.

'Supporting these main donations has been a constant stream of contributions from many different quarters—past and present students, parents, patrons, professors and a host of well-wishers with no direct connection with the Academy. This marvellous response was much stimulated by the work of our Appeals Director, Mr Patrick Harrison, above whom stood, of course, the presiding genius of Lord Goodman. Besides contributions in cash, we have had many contributions in kind, as it were. For instance, Mr Steve Race put his unique gifts at our disposal for a highly productive TV Appeal, while Richard Baker compèred in inimitable style the concert by Massed Bands of the Royal Marines given at the Royal Albert Hall in aid of the Appeal, by permission of the Chief of Naval Staff and the Commandant General, Royal Marines. Several distinguished artists have given their services at concerts, notably Mr Benjamin Britten and Mr Peter Pears at a concert at St James's Palace in the presence of Her Majesty Queen Elizabeth the Queen Mother. Two more unusual sources of income may, perhaps, be mentioned. One is the Cookery Book, containing recipes from over 130 distinguished musicians, edited by my wife, which has revealed that however much an artist's gaze may be on spiritual things, he or she can still have inspired visions of culinary bliss. The other enterprise is still to come, and is no less than a cycle ride from Land's End to John o'Groats, or thereabouts, by Mr Sidney Quin, a distinguished member of our Governing Body and an eminent banker. Mr Quin proposes to collect contributions from favoured banks



along his route, which sounds like a delightfully legal form of highway robbery. He will be followed, I understand, by a car, presumably to hold the takings, and let us hope that its springs will be irreparably damaged by the weight of these before the end of his journey.

'To all donors, large and small, for their contributions and for their faith in us, we express our warmest thanks, as we do also to those who have continued to make gifts outside the Appeal, for prizes and other purposes. First amongst these again must come Mrs Jacobs, who has founded a Scholarship in memory of her husband with the Cutlers Company. Mrs Jacobs stipulated that this important award should come first to the Academy, and we renew our thanks to her for this further benefaction. It is also a great pleasure to have on our list for the first time the Leslie England prize, founded by Mrs England, who is, I think, here today. Another award that will have its first recipient on this occasion is the Grover-Bennett scholarship for piano, which is one of the most valuable awards for that instrument. We have also recently elected the first Frederick Shinn Fellow in pianoforte from the large bequest of the late Dr Frederick Shinn. This will enable a young artist at the beginning of his career to make the Academy his base for a year or more to establish his repertoire and start to find his public.

'The total of contributions to the Appeal is now over £860,000, to which should be added £200,000 from the Department of Education and Science. In making this grant, which will be spread over the next few years, Mrs Thatcher has indicated that the money is to be spent in bringing the existing premises up to modern standards. A grant of these generous proportions for this purpose is most welcome, and it should mean that unless inflation becomes uncontrollable our plans for this building and the new premises can be fulfilled. Indeed, we are pressing ahead on that assumption and work has already begun on centralising the administrative offices, and will shortly start on extensive new Common Room accommodation for the students. Working parties have agreed plans for the new developments with the architects and work is expected to start on these early in the New Year. What sort of shape we shall be in this time next year is impossible to predict. Battered, perhaps, but I hope unbowed. I think everyone realises that if we are to get the Academy we need, without closing the institution down in the meantime, we shall have to endure a good deal of inconvenience. Let us hope that the period of uncomfortable transition will not be unduly prolonged and, since in this connection I referred to Moses and the Promised Land last year, may I put it this time that we hope that after the rigours of our pilgrimage we shall find the Mecca of our dreams.'

The Graduation Ceremony, for students who have successfully completed the GRSM Course, was held in the Duke's Hall on Friday 27th July (the day after Prizegiving). The Chairman of the Governing Body, Sir Gilmour Jenkins, took the Chair; members of the Governing Body and the professorial staff, in their various robes, filled the rear of the stage; and the Diplomas were presented by the Principal. The Ceremony was also distinguished by the presence of three eminent musicians—Gordon Clinton, Elizabeth Maconchy and George Thalben-Ball—upon whom the Hon RAM was conferred. They were presented by Patrick Savill,

## A German Exchange Concert

Paul Roberts



Christina and Paul in a Cologne discothèque, photographed by Jennifer, under the Registrar's supervision

and Mr Clinton responded. Before the Ceremony music was played by a brass ensemble directed by Gwyn Williams and by the Medici String Quartet (Paul Robertson, David Matthews, Paul Silverthorne and Anthony Lewis), and during the processions Anne Marsden-Thomas played John Stanley's Trumpet Voluntary and a Suite by Michael Festing arranged by George Thalben-Ball, on the organ. In a short recital during the Ceremony Richard Markham played two piano pieces by Elizabeth Maconchy, and Stewart Haslett, accompanied by Philip Cartledge, sang two songs from Butterworth's *A Shropshire Lad*.

The Musikhochschule of Cologne has a Pater Noster: a lift that never stops, a *perpetuum mobile* that goes on for eternity. It has no doors. One jumps on when the floor of the lift is, hopefully, flush with one's feet. It is sensible to jump off at the fifth floor, for where it goes after that no one dares ask. The Director of the Hochschule, Herr Siegfried Palm, told us that it is possible to stay on the lift while it goes the full circle. It would take the guts of a Columbus to prove it. (*Pater noster qui es in coelis . . .*) There are tales that it flattens out at the top, or that its mass is reduced to nil like a body travelling at the speed of light, and it and the intrepid occupants cease to exist.

We had a concert to give the next day, so Mr Golding had to restrain us.

It was to be the second of two concerts we were giving in Germany as the Duke Piano Trio (Paul Roberts, piano; Jennifer Thorn, violin; Christina Shillito, cello) chaperoned by the Registrar. We had played at the Frankfurt Hochschule the previous night, and had arrived at Cologne station to find that nobody had been warned of our arrival. We loitered for a time, brandishing instruments and displaying posters of our Frankfurt recital, rather hoping that our fame had travelled before us. Mr Golding was unable to work the phone box (or was it his German accent?) [No!—Ed.] so we arrived at the Hochschule by taxi, unbidden and unknown.

To weary touring musicians the Pater Noster turned a music academy into a fair-ground. It stands so close to the main entrance that we nearly fell into it. Now and again a figure rises up from the depths, is framed for the briefest moment, as when time is held motionless by the click of a camera shutter, and then slowly passes before your eyes—head, torso and legs disappearing heavenwards. Some figures disconcertingly leap out of their frame—a brief prayer with hands clasped and they materialise beside you.

Herr Palm uses the stairs. When at last he found us, the hospitality he showed was typical of our entire stay in Germany. In both Frankfurt and Cologne students and staff put themselves out to welcome us and show us around. In three-and-a-half days we were taken from *bier* and *schnapps* parlours, to Savoy-like restaurants; from Frankfurt sausage-houses to bistros and discothèques. Our activities ranged from continual eating to snowball fights (from the air, fifteen minutes out of London, the northern Continent was one vast plain of snow); from simple sightseeing to dancing in night-clubs. We also gave two recitals.

It is a nerve-racking experience representing your own country's musical institutions abroad. A musician feels humble on the Continent; music seems to *belong* there. We certainly became



very aware that we were on display: 'this is England'. At Frankfurt it was rather: 'this is the London Royal Academy'. There were red and white posters around the town. *Austauschkonzert*, they proclaimed; and in screaming red lettering, Royal Academy of Music, London. Where the printer's name is usually found, in the corner, we read Duke Piano Trio (it was a pleasant feeling to see that I played the *klavier*).

It was the Cologne concert we most feared, for some reason. We were probably over-aware of its size and age, and the famous names attached to it (we of course forgot our own Academy). But as we were having our first glass of beer with Herr Palm we gradually became aware that the Germans also stand in awe of us. And why not? The days are long since past when it was prudent for an Englishman entering a foreign competition to apply in French or German.

Herr Palm's particular point of comparison was instrumental teaching in schools. In Germany there is a marked lack of it. The academies are expected to produce high-class instrumentalists from a large percentage of late beginners. The cause, he said, was the absence of exclusive arts administration at government level. There is still resistance to the idea of a separate minister within the government because of the memory of how the arts were controlled and corrupted by the Nazis. 'So I welcome these exchange concerts,' he said. 'I say, listen to what the English produce. How can we be expected to emulate their standards?' And this before we had even played!

The subtlety of one's psychic responses before a concert always amazes me: how often a single comment can alter one's attitude and approach. Suddenly everything had changed. (It was not only the beer haze.) Only that morning during rehearsal we had been jumping down each others' throats. We knew the concert was important. We were touchy. I was too loud, the strings were too rough. We all felt rather small in this large German city. And now a few comments from Herr Palm, and we felt wanted. The Hochschule was going to be treated to a concert by the London Academy. They wanted to hear us; they were looking forward to our programme.

So we gave it them. It was perhaps the best concert we have done—certainly the most elating for us. Everything went right. The audience seemed to smile when we came on; we managed to bow together; I did not sit on my tails; and the piano was a joy (oh lucky string players who can take their superb instruments with them!) Afterwards we were given a reception, and felt like a Duke and two Duchesses. Not that the Germans are stinting with their criticism. They offer it freely, particularly the students. 'Never start a programme with Mozart' we were told in Cologne (at both concerts we played Mozart's C major Trio, the Ravel, and Schubert's B flat). That was enough. We keep quiet about our Mozart. In Frankfurt the pianist of another trio said, to be frank with me, that compared with the first half he found the Schubert disappointing.

In truth it was suffering from the plane journey. We had touched down seven hours earlier, and I for one needed a week to recover. I do not like plane rides (in fact I am scared to death). Picture the portly, warm Schubert; and the claustrophobic tube of an airliner, with frail, flapping wings, and the totally unnatural existence thirty thousand feet above earth. The two are not compatible.

I suspect Mr Golding has no great love for flying either. We would like to thank him for bearing it, and for being such great

## The Beds, though adequate . . .

David Chesterman

company for the four days we were together.

We would also like to thank the Academy for making the tour possible. The experience was invaluable. If comparisons are to be made, we can only wish for the facilities that we shall soon have. Cologne is having new buildings also, fifty yards up the street. Eventually the dowdy old building will be demolished. Everyone will be sad. It is steeped in music, from the foundations to the ceaseless rumblings of the lift. (For nostalgia's sake the new plans make space for another Pater Noster.) We at the Royal Academy of Music are lucky to be retaining most of our magnificent Edwardian ugliness.

Two major developments in the British musical scene since the war have been the proliferation of Music Festivals and the continuous growth of Summer Schools of Music. Perusal of a dozen current prospectuses shows that every type of music is catered for. Singers, teachers, players of all the instruments in the orchestra (and some that are not, like the guitar and accordion) can have a holiday in agreeable surroundings, for a sum within the range of nearly every pocket. Some offer bursaries to selected players of instruments much in demand, such as horns, or to tenors, perennially scarce. Enlightened local authorities will sometimes make grants to impecunious students, to enable them to attend.

Venues are mostly schools, universities, colleges and stately homes. There will be plenty of scope for recreations other than music—tennis, cricket, golf, squash, swimming. The scale on which some of the schools operate is vast: Roedean, run by the Ernest Read Music Association, takes three full symphony orchestras, a conductors' course, a chamber choir, with 20-odd wind and string ensembles, many of them pre-formed. A special feature of the 1974 Course (26th July to 3rd August) will be Master Classes by Rodney Slatford, Gareth Morris, Gwydion Brooke, Neill Sanders, Arthur Wilson and James Blades.

Care is taken not to put off those of riper years. 'Please underline age group to assist room allocation.

Over 55	Over 45	Over 35
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Older applicants can state "middle-aged" or "elderly" if preferred.' Accommodation is sometimes in dormitories, sometimes in rooms for two or three people, and only rarely in single rooms, which are likely to cost £2.50 extra. 'The beds, though adequate, are not *de luxe*.'

Naturally, the music studied includes many standard classics, but there are some enterprising choices. Downe House has listed the Tallis 40-part Motet and Stravinsky's *Symphony of Psalms*. Roedean often invites a major composer to be present. Lennox Berkeley and Sir Arthur Bliss have both been there to hear their works played. Sir Arthur told the orchestra a delightful story about the first performance of his *Colour Symphony*. Walking through the orchestra after the concert he noticed a pencil note at the end of a horn-player's part: 'If this is Bliss, give me Hell.'

St Andrews has an opera workshop, and gives piano master classes. A detailed time-table is given, and against the last day is written: LEAVE-TAKING. One imagines the Scottish lairds bowing to their ladies over the haggis.

Lectures, classes and rehearsals usually occupy the mornings and evenings, while afternoons are technically free, though



voluntary orchestras frequently operate at this time. One school warns, with a note of despair: 'NO MUSIC is permitted between midnight and 8 am'. But some people's musical appetite is insatiable. Roedean's programme for one evening reads:

- 5.00 Concert by Orchestra IIb
- 7.45 Concert by Orchestra IIa
- 9.00 Chamber Choir in the Chapel
- 10.15 Music at Night, by the string ensembles.

The brochures themselves vary from single duplicated sheets to glossy affairs in full colour. One illustration shows half-a-dozen men in their sixties sitting in a field with some delicious creatures of eighteen or so, singing madrigals. The somewhat ambiguous caption reads: 'Do you wish to take part in a Baroque Ensemble?' Something for Lord Longford here.

'Further information' is an odd assortment, with questionable relevance. 'At the Gatehouse of the famous hospital of St Cross, founded in 1133, the custom of giving the Wayfarer's Dole of bread and beer is still perpetuated' (Winchester).

Top-calibre musicians now give up their time to staffing these music schools: ten names taken at random—Evelyn Barbirolli, Archie Camden, John Gardner, George Hurst, Emanuel Hurwitz, Bernard Keffe, Terence Lovett, Gareth Morris, William Pleeth, John Railton. The organ is not forgotten. There is a 1774 Snetzler instrument at Landisfarne, and a short refresher course is available to organists at the RAM. Composition figures in a few places. 'The Composition Class will study Mahler's third Symphony, Bach's Two- and Three-Part Inventions and Schönberg's *Pierrot Lunaire*.' The guitar is well represented. 'Tuition will be available only to those who bring a Spanish-type guitar with nylon strings.' Some schools have exhibitions of musical books, scores, instruments and orchestral sundries.

How much does it cost? The average for a week in 1974 seems to be around £29. John Davies's Summer School ('ESSYM') at Caen in France (a fortnight) is good value at £78, including travel costs. Many schools offer optional extras: at Roedean you may get the chance to play a concerto for an extra £1, though you have to be vetted first. The range of available courses is so wide that I envisage in the future an UCCA-like organisation armed with a computer, which in a tenth of a second can make the appropriate recommendation to the application: 'Guitar, organ, swimming, chess, speak Portuguese, vocal music of the Renaissance, single room, vegetarian, Seventh Day Adventist'.

In his book *Journey Towards Music*, the late Sir Victor Gollancz, who probably attended more operas in his life than anybody except professional critics, wrote that an amateur performance of *Fidelio* at the Hermitage Music Camp was one of the most moving experiences of his life. This summer hundreds of keen amateurs are going to be happy at such places.

When one looks back to Norman Allin's wonderful career as one of the most sought-after English singers of his day, one realises the modesty and character of this great man. He appeared at all the foremost music societies, being acclaimed as a great oratorio singer. He was an impressive *lieder* singer and was equally at home in English songs and ballads, making a great name in this latter field of music. In 1916 he made his first appearance in the Beecham Opera Company's production of *Louise*. There followed leading rôles in *Die Entführung*, *Die Zauberflöte*, *Aida*, etc. In 1922



the British National Opera Company came into being, and made its début in Bradford with a performance of *Parsifal*, Norman singing the rôle of Gurnemanz, which was later to become one of his most famous parts. His fine performances drew forth great praise, and his histrionic prowess will long be remembered by those of us who knew him in his singing days. In 1929 the BNOC, which had been the means of bringing to the eye and ears many of the now famous names we remember with such pleasure, came to an end; but Norman went on from strength to strength, appearing in various operatic productions through the years that followed. He never accepted the many offers he received from the Continent, but seemed content to work only in Great Britain, saying 'I like to work here, in England, where I am always at home and completely happy'.

I first met Norman Allin in my very early student days. On a foggy November morning in 1927 I went to his home on Wands-worth Common to give an audition, for which I had asked, and to seek his advice on my chances as a singer. Being a North Country man, and being Norman, he was absolutely honest and forthright, telling me in no mean manner of what lay ahead in the musical profession for those seeking to enter its portals! However, he at last said that he thought I should seek admittance to the Royal Academy of Music for a year, and then see what progress had been made. 'You should study with my dear friend Robert Radford', he said, 'and the rest is up to you'. This I did, and when in 1932 Robert Radford died, I found myself continually seeking, and generously receiving, the experience and knowledge Norman had acquired in his career and which he passed on to all who came into contact with him. He was terse and absolutely direct in his criticism with all who worked with him, and no allowance was ever made for errors—not one doubtful note ever escaped his ear, and any inaccurate tonal quality had to be put right at once, even if it meant an hour of repetition. Many times, perhaps after a broadcast, I received a post card on which was briefly written 'I listened to and enjoyed your performance, but when we meet again we must talk about that top E flat! NA.'

In 1936 he joined the professorial staff of the RAM, and brought to his activities there the same energy and determination that he had exercised in his own training and work. As an examiner he was scrupulous in his decisions and always extremely fair and just, never coming to hasty conclusions but always deliberating until his mind was made up. It was during this period that I came to know him as a wonderful colleague and very true friend—a sociable companion who loved to drink wine with his pals and to recall endless anecdotes and items of interest connected with his work in the past. In 1960 he retired from the Academy and soon afterwards went to live in Newbury. After the death of his wife he went to reside in the beautiful Musicians' Benevolent Fund home, Dulas Court, in Pontrilas, Herefordshire. I visited him many times there during the last years of his life and found him always the same dear Norman, older and perhaps a little slower to show his wit and humour, but still possessing that wonderful deep voice and still able to produce some sonorous notes. I like to remember him as the debonair character he was, striding into the Academy in the mornings, eyes twinkling, hat tilted at a 'cocky' angle, and wishing me, on a reverberating bottom C, 'Morning 'Enry!'.

## Obituary

**Norman Allin**  
1885–1973

Henry Cummings



**Astra Desmond**  
1898–1973

Roy Henderson

The death of Astra Desmond brings to a sad end a lifetime of devotion to music and her family of whom she was justly proud. Her husband Sir Thomas Neame survived her for only eleven days. Gwen, as she was known to her colleagues, was born in Torquay, and from an early age by hard work and ability won scholarships which carried her to University and an honours degree in Classics. Friends persuaded her to seek advice on her prospects as a singer. She had an audition with Blanche Marchesi and studied with her for four years.

It was with the Carl Rosa Opera Co that Gwen began her career, but it was as a concert artist that she became famous, a firm favourite at the Three Choirs and other Festivals where her singing of the works of Elgar and Vaughan Williams made a lasting impression. One can never forget her passionate appeal as Mary Magdalene in *The Apostles*, nor the immaculate taste of her portrayal of 'Drunken Alice' in *Tudor Portraits*.

Gwen was never idle. Much of her spare time was spent on committees of all kinds, including the ISM. She was elected Warden of the Solo Performers' Section as early as 1934 and President of the ISM in 1950. Another recreation was learning foreign languages, which enabled her to sing native songs in many European countries. It was no surprise when in 1949 she was awarded the CBE for her services to music. A professor of singing at the RAM from 1946 to 1963, she devoted much of her time to pupils who were fortunate to have a teacher so experienced and so knowledgeable and wise.

As one who enjoyed her singing so often in the close proximity of the platform, I feel her success was due to hard work, a sincere interpretation and understanding of both words and music, unfailing artistry and musicianship, a fine controlled voice and a truly magnificent presence. She left us all the richer by the pleasure and friendship she gave to so many.

**Olive Groves**  
1900–74

Elizabeth Simon

Many people will be sorry to learn of the death of Olive Groves. She was a delightful singer who over many years brought much joy, and especially during the dark years of the war lightened many hearts with her singing, which spoke of other times and other ways.

Olive Groves was born in London in 1900 and was a pupil of the Matthay Piano School, later going on the RAM. In addition to her concert work, her broadcasting career covered a long span, from 1926 until the late 'fifties. She was married to George Baker in 1936, and together they gave many concerts and recitals, later making a speciality of Gilbert and Sullivan. In the course of her work, Olive travelled widely, not the least journey being a tour of the USA, leaving home in November 1939 and returning in convoy, in January 1940—this contrasting with a tour of Holland in 1947. Amongst her other work, Olive was a highly respected adjudicator, and examiner for the Associated Board. In September 1948 she became a Professor at the Academy, and was made a FRAM in 1950, teaching here until her retirement in 1971, when she went to live at Pontrilas, near Hereford.

On being entered as a pupil at the RAM, when I received the schedule of times, places and work for my first year there, the name of my Professor-to-be for singing was 'Miss Olive Groves'. I remember the incredulity that I should be so fortunate as to go to Olive Groves, whose name was known in so many households! On arriving for my first lesson I was desperately shy, but this was



**Pamela Petchey**  
1922–73

Susan Osmaston



dispelled immediately by the kindness and understanding of Olive herself. She always had the interests of every pupil at heart, and gave unstinting advice and encouragement, sparing nothing of herself which might be of use to her pupils.

On the occasion of the move from London to Pontrilas, there was a party in the Theatre at the RAM, where colleagues, friends and pupils all joined to wish Olive and George happiness in their new home. Unfortunately, ill-health continued to beset them, but even so, it was very suddenly that the parting of the ways came on 8 January.

One could speak for a long time of the love and affection which Olive inspired, but this is only a fraction of those qualities which she had given to others, and which will be treasured by many.

What can one begin to say of a professor who gave so many extra lessons in her own time that her students came to know her home almost as well as the rooms she used in the Academy? Such was the enthusiasm for her work and for her students that Pamela Petchey showed during her years at the Academy.

I was a student of Pam's from 1959 to 1963; only a second-study pianist—in those days I don't think she had any first-study students—but within a very short time of being taught by her I began to enjoy the piano as never before: she made me want to work and taught me how to work in a way that no one else had ever done. One thing which impressed me greatly then, and continues to impress me still more now that I have a large number of pupils of my own, was her ability to remember from one week to the next exactly what had happened in the previous lesson. There was never any question of her forgetting to ask to hear the piece you had carefully hidden at the bottom of the pile of music! But even if that piece had been suffering from a bit of healthy neglect, Pam could always give you that extra incentive to go away and work on it.

Over the last twelve or thirteen years we became very good friends and I discovered that she and her husband (the late Ernest Booth—once to his great amusement labelled at an RAM Club dinner table as Mr Pamela Petchey!) shared a great personal interest in her students.

I find truly inspiring the courage with which she faced the last two years after Ernest's death, always putting her work for her students and for the Associated Board before her own needs until enforced stays in hospital brought her reluctantly to a halt. In her death the Academy has lost a fine and gifted teacher and those who knew her have lost a real friend. If I can give a little of Pamela Petchey to any of my own pupils, it will be the very least that I owe her.

**Opera**  
**Reflections on**  
**producing**  
**'Cosi fan tutte'**

Geoffrey Connor

Nothing perhaps clarifies one's thoughts on a piece of music so much as performing it in public, and this is also true of producing an opera. This short article is written in the hope that it will be useful, not only to the cast who lived through the production of this opera with me, but also for future Academy opera students who already have Fiordiligi and Co firmly in their sights.

There is, I believe, a particular challenge in performing this opera in the theatre if one compares it to the other operas of Mozart's maturity. Mozart's music endows his characters with such an unambiguous identity that we feel we know them intimately—the Countess, Cherubino, Leporello and Osmin—all are



clear cut. In *Così*, however, although we have music which can haunt us as strongly as the music of any of the other operas, the four lovers who are manipulated by the plot remain unclear and even appear to be self-contradictory. Much has recently been written to explain why this should be so and, whereas until this century the opera was either misunderstood or entirely neglected, we have now come to value its fascinatingly life-like ambivalence.

This ambivalence poses special problems if we are to establish firm relationships in the performance. Of the six characters, Don Alfonso and Despina are the least complicated, for they behave consistently throughout and their music does not have concealed motives. The dryness of Don Alfonso's music reflects his cynicism, and the fact that he has no aria at all is a further indication of his poverty of spirit. The challenge of playing this rôle, especially to a young singer, is to acquire convincing maturity of manner and also to find variety in what can become a rather one-coloured part. With Despina there is no problem of characterisation and the wit and charm of her music enables us to love her and to laugh at her deceptions. Without Mozart, however, would we find her so attractive, or, rather, would we not reckon her one to be avoided?

With the two sisters we come to the central paradox of the opera, for in their duets and the ensembles both sing the same kind of phrase and react with equal dramatic and musical intensity. Progressing in parallel thirds and sixths through the scenes of light-hearted anticipation of their lovers' arrival and stunned sorrow at their enforced departure; of the repulsing of the Albanians and the *volte face* decision to encourage them; of discovery at the wedding feast and winning their former lovers' forgiveness, the sisters show complete unison of spirit. When

## Così fan tutte

June 1973

Photos by  
Shuhei Iwamoto

1. Dorabella, Ferrando,  
Don Alfonso, Despina,  
Guglielmo and Fiordiligi  
(Felicity Lott, David  
Rendall, Timothy Colley,  
Susan Varley, Christopher  
Blades and Derril Brown)

2. Fiordiligi, Don Alfonso,  
Ferrando, Despina,  
Guglielmo, Dorabella



each is alone, however, Fiordiligi's music deepens in sensitivity whereas Dorabella's does not. Her second aria lightens to a flippant and heartless level and her recitatives show a flighty, amoral shallowness. This presents a real problem to the performer to develop a characterisation that can logically embrace these two extremes and not be too pale a cypher in comparison with her sister.

Fiordiligi's music, investing her with an aura that sets her apart from the others, moves us as profoundly as any written by Mozart. Yet even she puzzles us by declaring in music of equal sincerity her love for Guglielmo ('Per pietà'), her love for the Albanian (in the duet and in their wedding toast) and again her love for Guglielmo in the final *dénouement*. By coincidence, the other opera I have produced at the Academy, Handel's *Imeneo*, has a heroine who, although pursued throughout by two men, leaves us in no doubt as to which lover she finally prefers. With Fiordiligi the abrupt Finale gives no certain clue as to her future affections.

The two men have a similar contrast between their unity in ensembles and their inequality of expression when alone. Ferrando in being associated with Fiordiligi inevitably acquires the greater emotional overtones. Guglielmo's arias, although strong in dramatic content, do not speak to us on a deep emotional level. The big Act I aria ('Rivolgete a lui lo sguardo', K584) planned for him was taken out of the opera and so, like Dorabella, his heart-aches are expressed only in the ensembles.

Here then is an opera where at times the lovers are caught up together on the highest level of emotional comedy yet where only Fiordiligi has individual music to touch us deeply; an unusual imbalance in a work of such stature. Bearing in mind the conflicting emotions these lovers have expressed, the Finale, where

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formal text and dominant-tonic 'and that's that' music indicates that a conclusion has been reached to the utter satisfaction of all concerned, is really impossible to convey in truthful dramatic terms.

Mozart: *Così fan tutte*; 21, 23, 25 and 26 June 1973

<i>Fiordiligi</i>	Derril Brown
<i>Dorabella</i>	Felicity Lott
<i>Despina</i>	Susan Varley
<i>Ferrando</i>	David Rendall
<i>Guglielmo</i>	Christopher Blades
<i>Don Alfonso</i>	Timothy Colley
<i>Chorus</i>	Vivienne Bellos, Carys Dosser, Maria Moll, Beryl Korman, Ann James, Lorna Washington, Elisabeth Burnett, Penny Langrish, Vaninne Parker, Peter Crowe, Graham Preston, Philip Watkins, Richard Coverley, Nicholas Folwell, Terence Davies, Mark Wildman, Mark Rowlinson
<i>Understudies</i>	Vivienne Bellos, Judith Jeffrey, Beryl Korman, Peter Crowe, Richard Coverley
<i>Director of Opera</i>	John Streets
<i>Conductor</i>	Philip Simms
<i>Producer</i>	Geoffrey Connor
<i>Sets and costumes</i>	Shuhei Iwamoto
<i>Assistant to the Director</i>	Mary Nash
<i>Movement</i>	Anna Sweeny
<i>Assistant Conductor</i>	Antoine Mitchell
<i>Lighting</i>	Stephen McNeff
<i>Stage Management</i>	Jemima Glasier, Judy Dennison, Gillian Wilkey, Linda Rands
<i>Wardrobe</i>	Diana Smith, Rosalind Horsington
<i>Leader of Orchestra</i>	Monica Huggett

Offenbach: *La jolie parfumeuse*; 29 and 30 November and 3 and 4 December 1973

<i>Rose Michon</i>	Ann James/Sara Mousley
<i>Bavolet</i>	Pamela Brady/Beryl Korman
<i>Poirot</i>	Christopher Adams
<i>General Fanfaron</i>	Peter Crowe
<i>Clorinde</i>	Lorna Washington/Rosalind Horsington
<i>Arthémise</i>	Judith Jeffrey
<i>Madelon</i>	Vaninne Parker
<i>Germain</i>	Richard Coverley/David Johnson
<i>La Julienne</i>	Carolyn Allen
<i>Justine</i>	Glynis Marwood
<i>Lise</i>	Penny Langrish
<i>Annette</i>	Maria Moll
<i>Waiters</i>	Kenneth Park, Mark Rowlinson
<i>Customers</i>	Rosalind Horsington, Maureen Redmond, Timothy Harper
<i>Chorus</i>	Linda Rands, Rosalind Eaton, Luce Garreau, Elizabeth Denham, Cheryl Edwards, Judy Dennison, Elaine Williams, Lorraine Kinch, Lesley Jefferies, Anne Mason, Jane Butler, Suzanne Webborn, Nicola Lanzetter, Jill

<i>Understudy</i>	Philip Watkins
<i>Director of Opera</i>	John Streets
<i>Conductors</i>	David Lloyd-Jones/Simon Rattle
<i>Producer</i>	Dennis Maunder
<i>Designer</i>	Rolf Langenfass
<i>Lighting</i>	Graham Walne, Charles Jones, Charles Young
<i>Assistant to the Director</i>	Mary Nash
<i>Assistant Designer</i>	Carrie Humble
<i>Assistant Conductor</i>	Antoine Mitchell
<i>Movement</i>	Anna Sweeny
<i>Stage Management</i>	Jemima Glasier, Geoffrey Brown, Cynthia Ratcliff
<i>Properties</i>	Susan Willett
<i>Wardrobe</i>	Elizabeth Denham, Linda Rands, Jeannette Battye
<i>Leader of Orchestra</i>	Jonathan Strange

Thomas, Jane Harman, Philip Watkins, Graham Preston, Nicholas Johnson, Christopher Blades, Nicholas Folwell, Mark Wildman
Philip Watkins
John Streets
David Lloyd-Jones/Simon Rattle
Dennis Maunder
Rolf Langenfass
Graham Walne, Charles Jones, Charles Young
Mary Nash
Carrie Humble
Antoine Mitchell
Anna Sweeny
Jemima Glasier, Geoffrey Brown, Cynthia Ratcliff
Susan Willett
Elizabeth Denham, Linda Rands, Jeannette Battye
Jonathan Strange



**La jolie parfumeuse**

November/December 1973

Photos by Shuhei Iwamoto

1. Act 2. Bavolet, Rose and cast (Beryl Korman and Sara Mousley)  
2. Act 3. Bavolet, Rose and cast (Pamela Brady and Ann James)





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## Letter to the Editor

Sir,

I very much regret that a cast change mis-arrowed in the dark led to a stupid mistake in my notice of *The Cunning Little Vixen* in the last edition of the *RAM Magazine*. The role of Harašta the poacher was wrongly credited to Timothy Colley, whereas this extraordinarily fine performance was in fact given by Nicholas Folwell. Mr Colley was no less convincing in the smaller rôle of the Innkeeper. I would be most grateful if you could convey my abject apologies to both artists.

Yours faithfully,  
Rodney Milnes

21 Dalebury Road,  
London SW17

## Reviews of New Books

Gordon Green

Sidney Harrison: *The Young Person's Guide to Playing the Piano* (Second edition) (Faber & Faber, £1.50)

Although Mr Harrison's book first appeared in 1966 and now comes in a second, enlarged edition, it was previously unknown to me, perhaps because, even in the distant days of 1966, I felt that I (born in 1905) had reached an age when a book of its title was no longer personally relevant. This was my loss, for the book makes most enjoyable reading (it is always a pleasure to be told so much that one can entirely agree with) and is so refreshingly different from those tedious volumes addressed to the adult reader in which the simple is made complex, the complex is made unintelligible and the use of the first personal pronoun is strictly precluded. Mr Harrison suffers from no such inhibitions—his writing is conversational, succinct and racy, and he inevitably relies much on personal experience and reminiscence.

He may have been right in addressing his book to the young, but there must be many established teachers who might read it with advantage—the more so because they should be able to amplify Mr Harrison's brevities from their own teaching and playing experience and, in the case of some teachers, these same brevities might also serve as reminders of lessons formerly taken with teachers wiser and more experienced than they. Indeed, although this is clearly not its purpose, as a brief revision course the book can be highly recommended.

It contains valuable hints on general technique, interpretation, memorising, phrasing, pedalling, tone-production, accompanying, practising, the pianist's profession, buying an instrument ('Love all mankind, but be a snob about pianos') and so on. Space is even found for words of advice which might come from an understanding teacher in conversation, but which rarely find their place in a book. Chapter eleven ends: 'Practise to play very well. Do not be a perfectionist. Perfection is for the gods and they will punish you with a nervous breakdown if you try to be perfect'. This is very true for, given the necessary talent, though many aspirants fail because they do not try hard enough, a few fail because they try too hard, and the young artist-student who feels suicidal when first, in public, he plays a bunch of wrong notes or has a memory lapse must clearly change his attitude if he is to become a public performer.

I cannot refrain from criticising Mr Harrison's book in one respect: good performance, whether it comes from a child playing a simple scale or from Arrau playing the second concerto of Brahms, must begin as an idea in the mind; and, in studying a passage, a phrase, a theme or a whole movement, the player must again and again refer to a concept which he has arrived at away from his instrument—an idealised version, uninhibited by the barrier of the keyboard, which it must be his constant aim to match in his playing. No doubt Mr Harrison assumes this and, to some extent, implies it (on page 41, for instance, he tells his readers to play 'thinking of the tone that is needed') and our difference is more one of emphasis than one of principle, but my own experience as a teacher convinces me that the matter can hardly be insisted upon too often. (Recently, in the course of a lesson given at the RAM, after making a suggestion about the interpretation of a passage in Schumann's *Davidstbündlertänze*, I made the mistake of saying immediately: 'Now let us hear it played like that'. My pupil said: 'But I must *think* it first'. I was justly reprovved, but felt inwardly gratified at having taught a pupil capable of making a reply so wise and necessary).

But Mr Harrison has produced a splendid little book—a *multum in parvo* which might be read with pleasure and profit by both young and old.

Robin Golding

Leslie Orrey: *A Concise History of Opera* (Thames & Hudson, £2.50)

Any history of opera that is restricted to some 250 pages, roughly half of which carry illustrations, is bound to be pretty concise, but within its own terms of reference Mr Orrey's book covers the subject in an admirably balanced and comprehensive way. His fourteen chapters are laid out as follows: the beginnings, from *sacre rappresentazione* and miracle plays; Italy: Monteverdi, Cavalli, and the first public opera houses in Venice; France: Lully, Rameau, and the beginnings of the *Opéra-comique*; England: from the masque to Purcell and Handel; *opera seria*



and Gluck; eighteenth-century comic opera: *intermezzo* and *singspiel*; Mozart; post-Revolutionary opera in France, Italy and Germany: Cherubini, Spontini, Rossini, Bellini, Donizetti, Beethoven and Weber; late nineteenth-century opera in Italy and France: Verdi, Berlioz and Bizet; Wagner; England, Spain, Sweden, Hungary, Czechoslovakia and Russia in the nineteenth century; North and South America; operetta, musical comedy and the 'musical'; the twentieth century: Richard Strauss, Debussy, Berg, Schönberg, Stravinsky, Hindemith, Henze, Puccini, Shostakovich, Britten, new media—gramophone, radio, cinema, television—electronics, and 'total theatre'.

Obviously, with so much ground to cover in such a short space, not much detailed attention can be devoted to individual composers, and although Mozart and Wagner do quite well, with a chapter each, and Verdi reasonably so, with half, figures like Beethoven and Puccini might seem to be rather shabbily treated, with a mere paragraph each. But to compensate for any shortcomings in this direction we are given a really sumptuous selection of illustrations (254 in all, 32 of them in colour), devoted to portraits of composers and singers, theatres, stage-sets, and so on—all of them helpfully keyed into the text. It is a pity that Norma Burrowes and Denis Dowling are not identified as Philidel and Merlin in the scene from the English Opera Group's production of *King Arthur* illustrated on page 56, and Valerie Masterson would be surprised to see herself mis-spelt and taking a bath in *Orpheus in the Underworld* at the London Coliseum as early as 1957, but otherwise misprints are commendably rare, and do not seriously impair what is a very readable and most attractively produced book.

Benjamin Britten: *A Complete Catalogue of his Published Works* (Boosey & Hawkes/Faber Music, £2)

In 1963 Boosey & Hawkes produced a paper-bound catalogue of Britten's works to mark the composer's fiftieth birthday, priced at 7s 6d (which I reviewed briefly in Issue No 188 of the *Magazine*), and now, in celebration of Britten's sixtieth birthday last November, they and Faber Music have produced a revised and up-to-date catalogue of the *published* works, at a more up-to-date price, but handsomely bound in cherry-coloured imitation leather. The earlier volume extended as far as the *Cantata Misericordium*, Op 69; the new one extends to *Death in Venice*, Op 88, and includes the three 'Parables for Church Performance'—*Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son*—the three cello suites, the *Songs and Proverbs of William Blake*, *The Poet's Echo*, and *Owen Wingrave*: a prodigious ten years' achievement. The catalogue now carries fuller details, of first performance, publication and so on, but omits completely the unpublished works—a pity, even if the 1963 list of them was 'far from comprehensive'. (One published work, the *Pacifist March* of 1937, has also vanished, although it is mentioned in the index.) Britten's publishers may be sure of universal participation in their welcome and timely salute to him on his sixtieth birthday; may the next ten years prove as richly productive as the last ten have been!

Steuart Bedford, who conducted Britten's *Death in Venice* when it was performed for the first time in June 1973, at the Maltings, Snape, and who has since conducted Decca's recording of the opera, has been appointed a Director of the Aldeburgh Festival.

Manoug Parikian recently directed the Academy of St Martin-in-the-Fields in a tour of Spain; in October 1973 he and George Malcolm played all of Bach's sonatas for violin and harpsichord in two recitals in the Queen Elizabeth Hall.

Terence Lovett conducted the ERMA choir and orchestra in Michael Head's *Finnish Christmas Songs* at the Royal Festival Hall in December, and Michael Burbidge performed his cantata *Daphne and Apollo* with the Haslemere Choral Society in March. Mr Head and Cecilia Keating gave two piano-and-violin recitals for the New Zealand Broadcasting Corporation in November.

John Gardner's children's opera *Bel and the Dragon* was performed by the West Eleven Children's Opera Group on 15 and 16 December in St James's Norlands Church, Holland Park, under Nicholas Kraemer.

Christian Blackshaw has won the first prize and the Clara Haskil Mozart Prize at the Naples International Piano Competition.

David Morgan's violin Concerto was given its first performance on 20 January at the Royal Festival Hall, by Erich Gruenberg and the Royal Philharmonic Orchestra under Sir Charles Groves.

Erik Akrofi is now teaching at the National Academy of Music in Ghana, which opened last October.

The Cantamus Ensemble, under Pamela Cook, recently undertook tours of Bulgaria and Germany, during which they broadcast a live recital over Bulgarian Radio. They have also won the Contemporary Music Class in the BBC's 'Let the People Sing' competition, and now represent Great Britain in the European competition. They sang a work by Elizabeth Maconchy, who is now writing a new piece specially for them.

Jean Austin Dobson gave an evening of song at St John's, Smith Square, Westminster, on 17 July 1973. She was accompanied by Elizabeth Thomas, Paul Hamburger and Robert Wilson, and by John Mills in a group for voice and guitar.

Three former Academy students were leading members of the cast in Leicester University Opera's recent production of Mozart's *Don Giovanni*. They were Felicity Lott (Donna Elvira), Michael Rippon (Don Giovanni), and Philip Langridge (Don Ottavio).

Paul Patterson has been commissioned by the Washington Choral Arts Society to compose a *Requiem*, which will be performed at the Kennedy Centre later this year. On 9 March the Royal Philharmonic Orchestra under Arthur Davison gave the première of his *Fusions* for tape and orchestra at the Fairfield Hall, and on 28 April Mr Patterson conducted the first London performance of his *Sonors* in the Royal Festival Hall.

Former and present RAM students who are appearing at the Summer Recitals in Peterborough Cathedral arranged by Harold R Clark include: Andrew Barratt, Alan Wilkinson, Philip Mead, and Jillian Skerry.

Andrew Morris was Artistic Director of a ten-day Festival last September commemorating the 850th anniversary of the founding of St Bartholomew-the-Great, Smithfield, where he is organist. Concerts were given by the London Bach Society under Paul Steinitz, the Aeolian String Quartet, the Schütz Choir under Roger Norrington, the Manson Ensemble under Paul Patterson, and, collectively, by RAM, RCM and GSM students.

Colwyn Sillman conducted the Inaugural Recital of the Restoration Pro Musica on 9 December in Monmouth, in a programme of vocal and instrumental music by Purcell.

Noel Hale retired from his position of Music Adviser to Reading, Berkshire on Christmas Day (his sixty-fifth birthday). He was



active in the sphere of music education for forty-five years, first in Poole and elsewhere in Dorset, and then in Wiltshire, Somerset and Hampshire, and finally, for the last seventeen years, in Reading. He sends his greetings 'to all at the RAM, and especially to my contemporaries of the 1924-6 vintage'.

A two-disc recording has been made of the farewell Recital given in the Purcell Room in October 1971 by Rose Bruford, and copies may be obtained (price £4.70) from The Registrar, The Bruford College of Speech and Drama, Lamorbey Park, Sidcup, Kent.

Philip Fowke has won the National Federation of Music Societies' award for piano, by national competition, which entitles him to thirty recitals up and down the country.

Susan Sheppard and Tessa Uys were soloists in a concert given by the Chanticleer Orchestra under Ruth Gipps in the Queen Elizabeth Hall on 3 April.

Georgina Zellan-Smith gave a recital of music by Hummel, Schumann, Chopin, David Farquhar and Douglas Lilburn at New Zealand House on 25 March.

Lorna Denham (*née* Race) is now teaching flute and piano at the Newcastle Conservatorium—a branch of the Sydney Conservatorium, New South Wales—and broadcasts frequently on the ABC, both as flautist and as accompanist.

Recent Wigmore Hall recitals have been given by the following: Sybil Barlow (29 October), The Medici Quartet (Paul Robertson, David Matthews, Paul Silverthorne and Anthony Lewis) (31 October), Pamela Brady, accompanied by Clara Taylor (20 November), Ann James, accompanied by Clara Taylor (14 December), and Anne Shasby and Richard McMahon (8 April).

Recent Purcell Room recitals have been given by the following: Evelyn Barbirolli, Valda Aveling and Dennis Nesbitt (19 November), Philip Jenkins (16 November), Sidney Harrison (20 November), and Carmel Kaine and Philip Jenkins (11 March).

The Alberni String Quartet (Howard Davis, Peter Pople, Berian Evans and Gregory Baron) gave three recitals in the Queen Elizabeth Hall, on 27 November, 22 January and 24 March.

Martino Tirimo gave a recital of music by Schumann, Beethoven and Chopin in the Queen Elizabeth Hall on 27 January.

## Distinctions

### CBE

John Dankworth, FRAM; Myers Fogglin, FRAM, FTCL, Hon RCM; Charles Mackerras, Hon RAM

### OBE

Douglas Cameron, FRAM; Helen Read, Hon ARAM; John Stainer, BA, Mus B (Cantab), Hon RAM, FRCM, FRCO

### FRAM

Peter Beavan; Michael Dobson; Simon Preston, MA, Mus B (Cantab)

### Hon RAM

John Cruft, FRCM; Meredith Davies, MA, B Mus (Oxon), FRCO; Jacqueline Du Pré; Zino Francescatti, Officer of the Légion d'Honneur; Alexander Goehr; Thomas Hemsley, MA (Oxon); John Ogdon; Krzysztof Penderecki; Norma Procter; Arthur Wills, D Mus (Dunelm), FRCO

### Hon FRAM

Ursula Vaughan Williams

## ARAM

David Corkhill; Iris Dyer; John Gray; Philip Jenkins; Maurice Loban; Henry Messent; Priscilla Naish; David Sandeman; David Strange; Bertha Hann

## Hon ARAM

Reginald Barker; Harold Gray, FBSM; Eric Hope, Hon FLCM; Dennis Maunder; Sheila Nelson, B Mus (Lond)

## Birth

Matthews: to Denis and Brenda Matthews (*née* McDermott), a son, Howard, 20 April 1973

## Marriages

Dobing—Darnton: Duke Dobing to Anne Darnton, 14 July 1973  
Dommett—Brett: B H Dommett to Ursula Brett, July 1973  
Golding—Lott: Robin Golding to Felicity Lott, 22 December 1973  
Gregson—Crowe: Brian Gregson to Linda Crowe, 12 January 1974  
Handford—Smith: Maurice Handford to Daphne Smith, 9 February 1974

## Deaths

Norman Allin, CBE, Hon RAM, 27 October 1973  
Charlotte Davies  
John S Faulkes, 2 December 1973  
Olive Groves, FRAM, 8 January 1974  
Patrick Hadley, D Mus (Cantab), Hon RAM, FRCM, 17 December 1973  
David Kennedy Hersey, 10 November 1973  
Phyllis Clara Lowe (*née* Grover), ARAM, 4 February 1974  
Honor Rendall, ARAM, 21 September 1973  
Norah Tyman (*née* Whittingham)  
Jennifer Vyvyan, FRAM, 5 April 1974

## New Publications

Audrey King: *My little garden plot* (unison song) (Bosworth)  
Molly Mack: *Violin Playing* (foreword by Yehudi Menuhin) (Bettiscomb Press)

## University Awards

B Mus (Lond), June 1973  
*Second Class Honours*  
Stuart Deeks, Kathryn Harries, Gillian Tucker  
*Pass*  
Lesley-Ann Baxter, Peter Oxendale

## RAM Awards

**Recital Diploma.** July 1973  
*Piano* Christian Blackshaw, Alan Brown, Richard Markham, Paul Roberts  
*Organ* Anne Marsden-Thomas  
*Singing* Christopher Blades, Kenneth Park, Susan Varley  
*Violin* Jane Footitt, Jennifer Thorn  
*Viola* Mirion Glas  
*Cello* Raphael Wallfisch  
*Oboe* Bridget Alexander  
*Bassoon* Alan Warhurst  
*Trumpet* (Orchestral Diploma) Nigel Boddice  
*Guitar* William Waters

## Division V with Distinction, July 1973

*Piano* Marcia Alper, Tak Poon  
*Organ* Mary Davies, David Roblou, James Parsons  
*Singing* Terence Davies



*Violin* Nigel Broadbent, Monica Huggett, Kate Jacobs  
*Viola* James Walker  
*Cello* Jean Wilkens  
*Flute* Myra Bennett, Rubina Fison  
*Oboe* Robin Canter  
*Clarinet* Philip Edwards  
*Trumpet* Andrew Lounds, Gwyn Williams  
*Guitar* David Russell

**Division V with Merit, July 1973**

*Piano* Irene Chiu, Roderick Elms, Soula Petridou  
*Singing* Pamela Brady, Stewart Haslett, Ann James,  
 Penelope Price-Jones, Hilary Western  
*Violin* Irvine Arditti  
*Cello* Margaret Richards, Angela Stevenson  
*Flute* Anthony Ovenell  
*Oboe* Christina Sargent  
*Clarinet* Peter Lloyd, Mark Tromans, David White  
*Trumpet* Allan Wilson  
*Timpani and Percussion* Heather Steedman

**GRSM Diploma, July 1973**

Rachel Baldwin, Prunella Bawden, Isobel Beck†, Richard Bielicki†, Stephen Blewett, Janet Cooper, Helen Cosby, Frances Edwards, Judith Edwards, Judith Goffon, Peter Gould, Keith Grout, Gillian Hatton, Carol Haywood, Pamela Hughes‡, Jennifer Jackson‡, Elizabeth Long, Susan Lordon, Sheila Masters, Andrew Mullens, Michael Nedd\*, Anne Osborne\*, Peter Oxendale, Barbara Parham, Diana Porteus, Angela Routledge, Elizabeth Russell, Hilary Smith, Wendy Smith, Nicola Swann, Jane Taphouse‡, Peter Torrent†, Clare Waddams‡, Gillian Wills, Peter Wilson, Adrian Wooliscroft‡, Graeme Wright‡.

\* Merit in Practical; † Merit in Paperwork; ‡ Merit in Music Techniques

**GRSM Diploma, December 1973/January 1974**

John Blood, Bridget Burridge, Margaret Courtenay, Jean Duncan, Keith Duke, Elzbieta Kolodziej, Jane Miller, Hilary Thompson

**LRAM Diploma, September 1973**

*Piano (Teacher's)* Neville Baird, Krystyna Budzynska, Shelagh Sutherland  
*Organ (Teacher's)* Martin Roberts, Richard Steele  
*Violin (Teacher's)* Susan Aiers  
*Cello (Teacher's)* Nicholas Demetriou, Angela Stevenson  
*Oboe (Teacher's)* Christina Sargent  
*Bassoon (Teacher's)* Jennifer Hatton  
*Horn (Teacher's)* Nigel Munisamy  
*Timpani and Percussion (Teacher's)* Robert Lutton

**LRAM Diploma, December 1973/January 1974**

*Piano (Teacher's)* Hilary Barnett, Nicholas Bennett, Jaime Catan, Suzanne Gurr, Cheryl Hawkins, Penelope Langrish, Margaret Ollard, Cheryl Schantz, Susan Towner, Christopher Wood  
*Organ (Teacher's)* Peter Yue  
*Singing (Teacher's)* Jeannette Cadwallader, Lorraine Kinch, Kenneth Park

*Violin (Teacher's)* Katherine Adams, Christopher Bevan, Dafydd Billingham  
*Cello (Teacher's)* Nicholas Gethin, Janet Gipps  
*Double Bass (Teacher's)* Mark Doust, Judith Stoddart  
*Flute (Teacher's)* Clive Conway-Gwilliam, Caroline Cuthbertson, Susan Phipps  
*Oboe (Teacher's)* Stella Dickinson  
*Horn (Performer's)* Margaret Gundara  
*Guitar (Teacher's)* Diana Viney

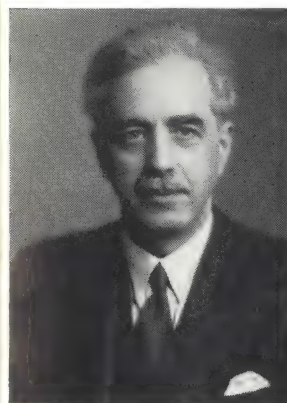
**RAM Club News**

*Guy Jonson*

The Annual General Meeting of the RAM Club was held in the Lecture Hall of the Academy on 26 November 1973. The Chair was taken by Sir Anthony Lewis and there were present about thirty-five members. The Report of the Committee was read by the Hon. Secretary and adopted; and a statement of Accounts was presented and passed. The Committee's nomination of Sir Gilmour Jenkins as President for the ensuing year was enthusiastically accepted.

There followed a recital in the Duke's Hall given by the Benthien String Quartet of Hamburg who played quartets by Haydn and Brahms. This proved to be a most enjoyable and artistic experience in which the achievement of balance and blend were managed with a rare degree of finesse. At the conclusion, the President thanked them warmly for their great kindness in giving their services to the Club, whereupon members and their guests numbering about 150 showed their appreciation with enthusiasm. The company then adjourned for refreshments and the exchange of greetings and news.

**Sir Gilmour  
 Jenkins, KCB,  
 KBE, MC,  
 Hon FRAM  
 President of the  
 RAM Club, 1973-4**  
*Sir Anthony Lewis*



This year's President of the RAM Club will surely need no formal introduction to the *RAM Magazine* readership. Appointed to the Committee of Management (as it was then styled) in 1956, he was elected Chairman of the Governing Body in 1967, and throughout this period he has lost no opportunity for becoming involved in the fortunes of the Academy and in getting to know as many of its members as possible. Music in this country is extraordinarily lucky in the number of distinguished laymen that are willing to give time—of which they have little to spare—to help musical institutions of all kinds with their experience and advice. Sir Gilmour is an outstanding example of one who has not let the very heavy demands of his official career prevent him lending his valuable support to the cause of music, always one of his principal interests.

While passing through a succession of important appointments in the Civil Service, culminating in a Permanent Secretaryship for twelve years, he was also busy organising musical activities in Surrey. His pre-war home in that area brought him into contact with Ralph Vaughan Williams—the actual occasion of meeting being over a shared copy amongst the chorus basses in a local performance—a nice picture that, of which one would like a photographic record. This friendship was to grow much closer after the war, when Vaughan Williams lived in Hanover Terrace and offered Sir Gilmour, who was then working very late hours at the Ministry of Transport, accommodation there.

In 1963 the Gulbenkian Foundation invited Sir Gilmour to act as Chairman of an enquiry into the training of musicians. He was the obvious choice for such a task and when his Committee's



Report *Making Musicians* appeared in 1965 it bore all the marks of his lucid mind in its careful reasoning and systematic presentation. The Report has been a most influential document and is still a habitual point of reference in its field. A heartening amount of progress has been made in implementing a substantial number of its recommendations.

Sir Gilmour has been active in the counsels of the Academy during a significant phase of its development. The educational pattern has been changing fairly rapidly during the past years and it has been of great benefit to have had as Chairman someone of his wide knowledge of government and personalities therein. The relationship between the Academy and the Treasury, and more lately the Department of Education and Science, has been a most important one and Sir Gilmour's highly informed guidance here has been particularly welcome. There are hopeful signs that a more satisfactory permanent arrangement may be reached in respect of Government support for the Academy, and if this is achieved then a large measure of the credit will be due to Sir Gilmour's skilful marshalling of support for our case.

I must now introduce a personal note since, as Principal, I have been so extraordinarily fortunate to have, as Chairman (and good friend), someone with the mature wisdom and sensitive understanding of Sir Gilmour. In all problems and situations he has been a sure and resourceful ally, and I have been happy in the knowledge that the Academy has such a devoted guardian of its interests. The RAM Club, too, can rejoice in having secured such a distinguished President, who has so richly earned the affection and gratitude of the Academy.

## RAM Club Founded 1889

### President

Sir Gilmour Jenkins, KCB, KBE, MC

### Vice-Presidents

Sir Thomas Armstrong

George Baker, CBE

May Blyth

Maj-Gen R L Bond, CB, CBE, DSO, MC

Henry Cummings

Sir Vivian Dunn, KCVO, OBE

Myers Foggin, CBE

HRH the Duchess of Gloucester

Guy Jonson

Vivian Langrish

Sir Anthony Lewis, CBE

Eric Thiman

W Graham Wallace

Madeleine Windsor

### Committee

1971-4	1972-5	1973-6
Alice Ainslie	Douglas Cameron	Jane Harington
Gwynne Edwards	Gareth Morris	Jeffery Harris
Mary Hands	Flora Nielsen	Ralph Holmes
Derek Honner	Marjorie Thomas	Margaret Hubicki
<i>Hon Secretary</i>	<i>Hon Asst Secretary</i>	<i>Hon Treasurer</i>
Guy Jonson	Henry Cummings	Eric Thiman

### Hon Auditors

Messrs Gane, Jackson & Walton

## Alterations and additions to List of Members

### Town Members

Beckensall, Sheila, *The Bungalow, 2 Tiverton Road, London NW10*  
Brown, Jeremy, *75 The Drive Mansions, London SW6*  
Crandon, Elizabeth, *23 Alexandra Road, Kingston-upon-Thames, Surrey*

Cummings, Douglas, *14 Ellerdale Road, London NW3*

Evans, Mrs M E R, *70 Shirley Way, Shirley, Croydon, Surrey*

Hill, Mrs Jocelyn (née Gale), *147 Uxendon Hill, Wembley, Middlesex*

Hope, Eric, *6 East Heath Road, London NW3*

Jorio, Luciano, *2 Fairhazel Mansions, Fairhazel Gardens, London NW6*

Jorio, Mrs Diana (née Cummings), *2 Fairhazel Mansions, Fairhazel Gardens, London NW6*

Lambert, Mrs Rachel (née Gutsell), *45 Dorchester Avenue, North Harrow, Middlesex*

Lewis, Peter David, *6 Pasture Close, North Wembley, Middlesex*

Lowe, Barbara M, *12 Ravenscroft Avenue, London NW11*

Maunsell, Mrs Ruth (née White), *Gate Cottage, Farley Hill, Reading, Berkshire*

Ormerod, The Right Hon Sir Benjamin, *16 Old Buildings, Lincoln's Inn, London WC2*

Saunders, S James, *9 Leinster Mansions, London NW3*

Smith, Wilfred, *3 Carlton Road, East Sheen, London SW14*

Staines, Richard, *28 Matlock Crescent, Cheam, Sutton, Surrey*

Tootell, Mrs P S, *60 Exeter House, Putney Heath, London SW15*

Toplis, Mrs Gloria, *1 Cumberland Court, 119 London Road, Bromley, Kent*

Townsend, Barrie, *66 Swakeley's Drive, Ickenham, Middlesex*

Townsend, Mrs Barrie, *66 Swakeley's Drive, Ickenham, Middlesex*

Wilson, Isabel F, *42 Park Hill Road, Wallington, Surrey*

### Country Members

Alwyn, William, *Lark Rise, Blythburgh, Halesworth, Suffolk*

Anderson, Mrs K, *St Christoph, 30 Sandrock Hill Road, Boundstone, Farnham, Surrey*

Barnes, Mrs Angeliq (née de Reyghere), *115 Bromham Road, Bedford*

Bowlby, Winifred and Marion, *Bushford Leaze, Bradley Green, Wootton-under-Edge, Gloucestershire*

Bull, Miss B H, *Minstrels, Rilla Mill, Callington, Cornwall*

Card, Cicely, *Yew Tree Cottage, Silchester, Reading, Berkshire*

Carwithen, Doreen, *Lark Rise, Blythburgh, Halesworth, Suffolk*

Cator, Anthea D, *4 Millicent Road, West Bridgford, Nottingham*

de la Mare, The Rev Ben, *St Gabriel's Vicarage, Heaton, Newcastle-upon-Tyne*

Ellis, Raymond J, *33 Sand Hill Lane, Moortown, Leeds*

Ferguson, Dr Howard, *51 Barton Road, Cambridge*

Field, Vaynka (Mrs Tremmel), *Woodlands, Oak Lane, Tring, Hertfordshire*

Fletcher, Malcolm, *Adam House, 96 Jordanstown Road, Newtown-abbey, Co Antrim*

Gould, Peter, *Banks Hall, Cawthorne, Nr Barnsley, Yorkshire*

Hoadley, Elizabeth, *Weetwood, 6 Crescent Road, Truro, Cornwall*

Hunt, Wendy, *Church Farm Cottage, Sutton Mandeville, Nr Salisbury, Wiltshire*

Kingsley, Dorothy, *5 Aquarius Close, Keymer Avenue, Peacehaven, Sussex*

Lloyd, Morgan, *Fairways, 6a Maple Grove, Sketty, Swansea*



Loysen, Mrs Joyce (*née* Gow), 14 Cole Green Lane, Welwyn Garden City, Hertfordshire  
 Newton, Richard, *White Cottage, Butt Lane, Bere Regis, Wareham, Dorset*  
 Oliver, Mrs Kathleen (*née* Cowley), 2 Cowpers Court, Eaton Ford, St Neots, Huntingdonshire  
 Osmaston, Mrs Susan, 37 Maldon Road, Danbury, Chelmsford, Essex  
 Pique, Susan, *The Mount School, York*  
 Simpson, Mrs J R, *Eccleston House, South Kilworth, Lutterworth, Leicestershire*  
 Smith, R O, *The Mews, Outram Lodge, Pwllcrochan Avenue, Colwyn Bay, North Wales*  
 Spence, Mrs Denise (*née* Burnup), *Blencathra, 27 St Oswald's Road, Bristol 6*  
 Watson, Mrs Jane (*née* Lowries), *Holt End, Woolley Road, Barham, Huntingdon*  
 Webber, Natalie, *6 Vincent Close, Eastbourne, Sussex*  
 Weir, Mrs Helen (*née* Wilson), *Silverhill School, Rudgeway, Bristol*  
 Williams, Mrs W A H, Glenroy, 66 Queen Victoria Road, Llanelli, Carmarthenshire  
 Wright, Mrs G B, 44 Kirby Road, Walton-on-the-Naze, Essex

#### Overseas Members

Akrofi, Eric, *National Academy of Music, PO Box 25, Winneba, Ghana*  
 Broers, Mrs Constance (*née* Cox), *Newlands, Greenwood Avenue, Sorrento, Victoria 3943, Australia*  
 Cameron, Ian Malcolm, c/o Messrs T D Harman & Son, PO Box 452, Christchurch, New Zealand  
 Denham, Mrs Lorna (*née* Race), 60 Cherry Road, Warners Bay, Newcastle, New South Wales, Australia  
 Fisher, Richard, 100 Wellesley Street East, Apt 516, Toronto, Ontario, Canada  
 McStay, Miss J M, *Music Department, University of Auckland, New Zealand*  
 Taylor, Susan, *Suite 207, 130 West Keith Road, North Vancouver, British Columbia, Canada*

#### Student Members

Keeley, Judith, *Methodist International House, 4 Inverness Terrace, London W2*  
 Petridou, Cilia, *37 Lemsford Road, Hatfield, Hertfordshire*  
 Petridou, Soula, *422 Archway Road, London N6*  
 Rees-Jones, Eirian, *8 Reynolds Close, London NW11*  
 Yates, Susan, *Methodist International House, 4 Inverness Terrace, London W2*

#### First Orchestra (Symphony Orchestra)

27 June (in Salisbury Cathedral)  
**Wagner** Overture 'Die Meistersinger von Nürnberg'  
**Delius** The Walk to the Paradise Garden  
**Corelli Barbirolli** Oboe Concerto  
**Hummel** Introduction, Theme and Variations, Op 102  
**Elgar** Symphony No 2 in E flat, Op 63  
*Conductor* Maurice Handford  
*Soloist* Evelyn Rothwell (oboe)  
*Leader* Irvine Arditti

24 July

**Wagner** Overture 'Die Meistersinger von Nürnberg'  
**Wagner** Elsa's Dream from 'Lohengrin'  
**Mahler** Symphony No 9  
*Conductor* Maurice Handford  
*Soloist* Hilary Western (soprano)  
*Leader* Irvine Arditti

9 November

**Berlioz** Overture 'Benvenuto Cellini', Op 23  
**Fauré** Pavane, Op 50  
**Ravel** Piano Concerto in G  
**Sibelius** Symphony No 5 in E flat, Op 82  
*Conductor* Maurice Handford  
*Soloist* Hilary Western  
*Leader* Jonathan Strange

#### Choral Concert

13 December

**Beethoven** Mass in C, Op 86  
**Honegger** Une Cantate de Noël  
*Conductor* Meredith Davies  
*Soloists* Penelope Price-Jones (soprano), Nicola Lanzetter (contralto), Peter Crowe (tenor), Michael Shepherd (baritone), Mark Rowlinson (bass)  
*Leader* Irvine Arditti

#### Chamber Orchestra

7 December

**Bach** Suite No 4 in D, S 1069  
**Bartók** Music for strings, percussion and celesta  
**Strauss** 'Le Bourgeois Gentilhomme'—Suite, Op 60  
*Conductor* Norman Del Mar  
*Leader* Irvine Arditti

#### Second Orchestra (Repertoire Orchestra)

23 July

**Brahms** Academic Festival Overture, Op 80  
**Mozart** Symphony No 28 in C, K 200  
**Joseph Horowitz** Trumpet Concerto  
**Tchaikovsky** Symphony No 6 in B minor, Op 74  
*Conductors* Maurice Miles, and members of the Advanced Conductors' Class: Ronald Kempton, Adrian Leaper, Simon Rattle  
*Soloist* Nigel Boddice (trumpet)  
*Leader* Margaret Holter

5 December

**Alan Bush** Dorian Passacaglia and Fugue, Op 52  
**Fauré** 'Pelléas et Mélisande', Op 80—Suite  
**Tchaikovsky** Variations on a Rococo Theme, Op 52  
**Berlioz** Overture 'Béatrice et Bénédict'  
**Beethoven** Symphony No 3 in E flat, Op 55 ('Eroica') (II)  
**Gordon Jacob** William Byrd Suite  
*Conductors* Maurice Miles, and members of the Advanced Conductors' Class: Jonathan McPhee, Bramwell Tovey, Thomas Hartman, Edward Whealing, Graham Nash  
*Soloist* Catherine Giles (cello)  
*Leader* Annamaria McCool

#### RAM Concerts

(Summer and Autumn Terms)



### Third Orchestra (Training Orchestra)

25 July

**Beethoven** Symphony No 3 in E flat, Op 55 ('Eroica') (IV)

**Schubert** Symphony No 5 in B flat, D 485

**Albinoni** Concerto in C for two oboes, Op 9/9

**Berlioz** Overture 'Le Carnaval Romain', Op 9

*Conductors* Maurice Miles, and members of the First-year Conductors' Class

*Soloists* Claire Philpot, Jane Mitchell (oboes)

*Leader* Lynn Steel

12 December

**Brahms** Tragic Overture, Op 81

**Mozart** Motet 'Exsultate, jubilate', K 165

**Schubert** Symphony No 8 in B minor, D 759 ('Unfinished') (I)

**Schumann** Symphony No 4 in D minor, Op 120 (III, IV)

**Grieg** 'Peer Gynt' Suite No 1, Op 46 (I, II)

**Beethoven** Symphony No 2 in D, Op 36 (II)

**Mozart** Overture 'Die Zauberflöte', K 620

*Conductors* Maurice Miles, and members of the First-year Conductors' Class: Philip Lee, Antoine Mitchell, Igor Kennaway, John James, Clive Harkcom

*Soloist* Sara Mousley (soprano)

*Leader* Caroline Abbott

Westmorland Concerts, in the Purcell Room, were given on 8 May, by Angela Tennick (oboe) and David Elwin (piano), Barbara Lowe (soprano) and Clara Taylor (piano), and Michael Lewin (guitar); on 22 May, by Marcia Crayford (violin), Emma Ferrand (cello) and Heather Gould (piano), and the Contemporary Music Ensemble directed by Paul Patterson; on 5 June, by the Osiris Ensemble—Max Teppich (violin), Robert Bramley (clarinet), Roger Smith (cello), Philip Martin (piano), and on 19 June, by Tessa Uys (piano), Margaret Adams (soprano) and Jennifer Coultas (piano and harpsichord).

Evening recitals were given by Heather Dupré (piano) on 10 May, Christina Shillito (cello) on 17 May, Felicity Lott (soprano) on 29 May, Charles Hine (clarinet) on 14 June, Christian Blackshaw (piano) on 22 November, and Susan Varley (soprano) on 27 November.

### Review Week

Review Week in the Autumn Term (3–7 December) included the last two of four performances of Offenbach's *La jolite parfumeuse* by the Opera Class conducted by David Lloyd-Jones and Simon Rattle, and concerts by the Chamber Orchestra (Norman Del Mar) and the Repertoire Orchestra (Maurice Miles). There was a concert by the Manson Ensemble devoted to the music of Luciano Berio, a performance of Mahler's second Symphony conducted by Simon Rattle and of Wagner's *Siegfried Idyll* conducted by Clive Conway-Gwilliam, a recital of music by Samuel Barber given by Penelope Price-Jones and Philip Martin, and an illustrated recital of Turkish music given by Arman Ratip. There were lectures on 'Memoirs of an Impresario' (Wilfrid Van Wyck, with Sidney Harrison), 'A Historical Introduction to the Chinese Exhibition at Burlington House' (Gillian Darby), 'The British Composer today' (Francis Routh and Jonathan Harvey), and 'Cross-fertilisation in the field of Music, Art, Theatre and Dance' (Peter Cunliffe). There was a theatre workshop performance of

*Buckshot and Bows* by the Central School of Speech and Drama, and a showing of the film *Far from the Madding Crowd* (with music by Richard Rodney Bennett).

### New Students

*Autumn Term, 1973*

Caroline Abbott, Ruth Alexandrowicz, Roderick Allam, Kenneth Annand, Judith Anderson, Colin Andrews, Christine Armstrong, David Austin.

Anita Banse, Margaret Barnard, Barbara Bashford, Martin Beach, Kathryn Beard, Ann Bennett, Catherine Bennett, Mark Berrow, Nigel Bielby, Cyrus Bilimoria, Vivien Birch, Eric Birnbaum, Peter Blake, David Bleazard, Sally Booth, Martin Bowen, Timothy Bowers, Jennifer Bowron, Kevin Bradley, Michael Brain, Amanda Breden, Elizabeth Brice, Geoffrey Brown, Jennifer Brown, David Bucknall, Susan Bullock, Katharine Burden, Helen Burgess.

Chan Yew Shing, Michael Chandler, Linda Chu, Ian Collinge, Sandra Cole, John Coney, Alun Cook, Carolyn Cook, Robin Cook, Susan Cook, Rosemary Coutts, Martin Cowie, Alison Cratchley, Alan Crook, Susan Croot, Stephen Cross, Ruth Crouch, Andrew Cuff, David Curtis.

Robert Dando, Shirin Darabi, Beverley Davison, Albert Dennis, Graham Dixon, Sara Dobson, Sister André Dullaghan, Arnold Dvorkin.

Christina East, Josephine Easthope, Michael Easton, Rosalind Eaton, Marian Elleman, Jane Ellse.

Peter Fairgrieve, Caroline Ford, Ivan Fowler, Lorraine Fox, Miranda Fulleylove, Rosemary Furniss.

Leslie Garrett, Deborah Gibbons, Harry Gibson, David Glossop, Timothy Grant-Jones, Alan Gravill, Raymond Greenwood, Susan Greenwood, Lesley Gwyther.

Gwenda Hamon, Jane Hancock, Alison Handley, John Harmar-Smith, Jane Harman, Timothy Harper, Paul Harris, Thomas Hartman, Kevin Healy, Roger Heaton, David Hersey, Richard Heyes, Jane Hibbin, Anne Hobbs, Benedict Hoffnung, Rita Honkola, Christopher Hook, Anne Hooper, Gwilym Hooson, Julia Hsiao, Kevin Hughes, Shan Hughes.

Huw Jenkins, David Johnson, Nicholas Johnson, Stella Johnson, Katrina Johnston, Diethelm Jonas, Brian Jones, Grahame Jones.

Stephen Kear, Judith Keeley, Clare Kelly, Teresa Kennedy, Oliver Kentish, David Kenyon, Robert Klakowich, Andrew Klee, William Lacey, Frances Lamb, Margaret Lamb, Andrew Lane, Nicola Lanzetter, Joy Lavery, Yvonne Lewis, Trevor Ling, Susan Lloyd, Clare Long, Maria Lonstrup, Elise Lorraine, Joan Losh.

Lucie Marshall, Ashley Mason, Jane Matthews, Judy Mayhew, Barbara McConochie, Shauni McGregor, Karan Marsch, Philip Meaden, Mary Methuen, Marie Meyler, Mabel Michaelides, Ann Miller, Farhad Moayed, Elizabeth Moore, Jonathan Moore, Tony Moore, Diana Morris.

Michael Neill, Lynda Newman.

Judith Ogden, Robert Osborne, Jane Wyn Owen, Laima Ozols.

Jacqueline Pain, Jane Palmer, Vivienne Palmer, Hilary Parker, Moore Parker, Robert Parker, Paul Parkinson, Andrew Pask, Simonie Paye, Margaret Payne, Celia Pitstow, Jonathon Platt, Richard Ralph, Madeleine Ranger, Eleanor Ransom, Rosemary Rathbone, Stephanie Rayburn, Eirian Rees-Jones,



Hilary Reynolds, Carolyn Richards, Michael Richardson, Helen Roberts, Nigel Roberts, Nicholas Ross, Michael Russ, Catherine Ruttle.  
 Stephen Salkeld, Stefan Sanchez, Diana Saunders, Simon Scott, Vanessa Scott, Nicola Seacome, Timothy Shore, Elizabeth Short, Stephen Sild, Andrew Smith, Alison Stewart, Janina Strzelecka, Euphemia Summers, Katharine Sweeney, Julia Tagg, Marsha Thatcher, Jill Thomas, Malcolm Toms, Kevin Turner, Hazel Turze.  
 Ursula Ulrich, Janet Upton.  
 Jonathan Venner, Geoffrey Vere, Birgitt Vogt.  
 James Wakefield, Nicholas Walker, Howard Walsh, Mary Walsh, Christine Walters, Sarah Walton, Janet Wareing, Simon Warren, Joyce Watkinson, Clive Watkiss, Suzanne Webborn, Gillian West, Pauline Wetherell, Edward Whealing, Richard Wheatley, Christine Whiffin, Alison White, Lesley Wilfinger, Glyn Williams, Louise Williams, Oliver Williams, Roger Williams, Wendy Williams, Christopher Willis, Jay Wilson, Rona Wilson, Betty Woo, Wee Kee Wong.  
 Cynthia Yim, Charles Young.  
 Rosie Liu, Marcos Louzada.

Spring Term, 1974

## The Students' Union

### Acting President

Nicholas Folwell

### Vice-Presidents

Elizabeth Denham (Publicity and Publications)

Lucy Barker (Treasurer)

Gillian Wilkey (Services)

Graham Jones (Welfare)

Susan Lloyd (Entertainments)

## Editorial

Oliver Williams

We hope that the *Academy Magazine* will come out three times a year instead of two as before; a new, unofficial section, under the Union's charge, is being added to it. This will consist of things like articles, concert reviews, poems and cartoons.

There must be many students here who would like to write in some way or other, or who have something new and important to say. And perhaps there are people who house literary ambitions of some sort, but who have been starved of writing seriously through lack of encouragement and incentive, or through fear of having work rejected. I hope the *RAM Magazine* can provide some incentive to aspiring writers—after all, the creative urge comes just as much from without as from within!

There is plenty of scope for ideas: there could be a letter page, or a comments page. We could start a sort of debate in print—about a certain aspect of music or of the Academy—or about a controversial article, like Malcolm Stewart's essay on Art (read the latest *Bulletin*!). As you can see, we already have a talented cartoonist. Would anyone else like to send up a cartoon or drawing?

## Music at a Red Brick University

Katrina Johnston

Perhaps some people reading this article will have had to choose between a place at a university music department and the RAM, and are beginning to wonder what they missed by not going to university. I did a three-year course in one of the not-so-trendy

music faculties—Leeds; (this was before the days of the new régime of Alexander Goehr.)

BA in music then was mainly concerned with exploring the dots on the page, rather than the sounds. I never could make out what particular skill you had to have to qualify for a place on the course: I suppose we tended to be Jacks of all Trades, interested in music more than anything else, but without craft or cunning enough to utilise our interest, with no desire to perform, or to teach a skill, or to concentrate our musical activities in one particular field; so at the end of the course, though you might have felt that you did have a few tricks up your sleeve, in practice you were ill-equipped for the classroom, and nowhere at all as a practising musician; all you could do was to perpetuate the exam system by feeding the correct information to O and A level candidates.

The course was aimed at helping the student to get to the heart of the music, in the physical and metaphorical sense. But the limitations of the syllabus were frustrating, and the more interesting distractions of university life soon began to encroach on one's working hours. You are led to expect a certain kind of mind-broadening experience at university, so when the course doesn't supply the right stimulation then you look elsewhere—to music theatre groups, pop groups, to other students in the university who, free from any musical inhibitions, are happily experimenting with music just for the enjoyment of it.

Just down the road from the university was the Leeds Music Centre, which ran a course to train musicians in the jazz and light music repertoire, as well as running an orchestra, workshops and concerts of contemporary music. The atmosphere there was the antithesis of music-making at the university—very much in the hearty North Country tradition. For some reason the university department was at daggers drawn with the music centre; we were frowned upon for consorting with the people there.

Other musical happenings included the Leeds triennial piano festival—which was so unrelated to its environment that it could well have been a fantasy—and the efforts of Leeds Parish Church to promote its boy-soprano protégé, Paul Dutton. Apart from this, the musical life of Leeds was fairly typical of a provincial area: at this time of year there would be twenty-five million performances of *Amahl and the Night Visitors* in Secondary Schools, as many *Messiahs*, and perhaps a chamber concert in the back end of Rotherham for the Workers' Educational Association. But this was all a taste of honey after so many reams of five-part Palestrina.

There are two types of graduates from the course: those who could tell you all about Hegel, Virginia Woolf and John Cage, but knew little more about Haydn than they did three years before; and the student who had followed the course diligently and now had no way of using his library of knowledge other than spilling on to willing listeners, or spending another three years doing a PhD on Gesualdo's later Madrigals. No regrets?

## Music at Oxford

Oliver Williams

Oxford is as full of musical life as any English town. It would be the ideal environment for a musician, were it not for the terribly academic character of the B Mus course there. The course consists mainly of music history, so that music students spend most of their work-time reading scores and history textbooks. I think it's a pity the music course is so academic. To have to



plod through score after score, to read cheerless, dully-written chapters from music history books, and then to write a long, factual essay each week, can kill one's interest in music.

I think at least thirty per cent of musicians in the Department were wrong to choose to go to Oxford. When they gleefully wrote 'OX' on their University forms, they were probably ill-informed about the nature of the music course and no doubt spell-bound by the thought of entering that beautiful and ancient centre of learning. This thirty per cent discover, too late, that they dislike the course and regret having come to Oxford. They become extremely cynical about their work, and talk drily of 'sticking it out and scraping a second'.

These students who so mistakenly choose to study music at Oxford are often practical musicians; they are people who need a practical training which will stimulate them to develop their skills and fulfil their talents. The Oxford course does not offer this practical training. It does, of course, suit a lot of students there—the budding musical historians, for instance. But the majority of musicians would find the Oxford course unbearably dry and monotonous.

Outside the Department, there is a great variety of lively musical activity in the town. There are enough amateur musicians to make up Oxford's two large main orchestras, and to form its numerous small 'private' orchestras, its quartets, quintets and so on. The unique thing about Oxford is its church music. I can't think of anyone there who actually composes church music, but there must be more of it performed in Oxford than in any other provincial town—except possibly Cambridge. Every college has a chapel of its own, and a choir to sing its Sunday services. In addition to these choirs, there are four or five top-class choirs made up of choral scholars. These choirs—usually consisting of about ten men each—sing a service every day. As one would expect in a town so liberally bestrewn with chapels, there is a large number of highly competent organists who give frequent recitals. Some of the music dons are fine organ-players. Organists apart, there is a dearth of really accomplished instrumentalists in the town (apart from visiting performers). I should think much talent goes to waste because of the lack of a single instrumental teacher in Oxford; but at least players are given ample chance to perform.

Many Oxford students—not necessarily musicians—make a full-time hobby of listening to the gramophone. At Oxford I met, for the first time, people who lived in a world of Klemperer recordings, Karajan recordings and Brendel recordings. A strange tendency amongst Oxford music lovers is to indulge in a kind of 'conductor-cult' and to greatly overestimate the difference a conductor can make to a performance. Often one hears pretentious remarks like: 'I listened to Mozart's K 550 — 'Klemperer is in a class of his own' or 'Only Karajan knows how to conduct Beethoven'. Another tendency among them is to take violent prejudices against certain composers or certain types of music. Wagner is a common victim; pop, regarded by some as utterly beneath contempt, is another. The worst tendency of all, in my opinion, is for music-lovers—or so-called music-lovers—to get so obsessed by how many scratches there are on a record that they ignore the music on it. But for all the strange attitudes to music that prevail, many people in Oxford have great appreciation and understanding of music. It is gratifying for us performers to know that so many people want to hear musical performances.

## The Christian Union

Peter Luing

Students, my ancient colleagues tell me, are waking up. Especially in matters of audience participation. You name it, and they're usually there. Life in the Academy, as we now all know, runs on more than five lines. Which is all very well as long as you don't take an interest in things for the sake of taking an interest in things. We in the Christian Union are also waking up. And telling people what we're all about. We no longer hold meetings for the sake of holding them, but because people *want* to meet.

Our Bible Studies on Mondays have become a time where we sit around a couple of large tables, demolish sandwiches, read a chapter of the Bible and provoke each other to think. Deeply. And you don't go away from these seminars thinking 'That was good', but 'This *is* good!' as you try to apply what you have learned to what actually happens outside Room 15. (It may be good, but no-one yet has told me it's easy.)

In the speaker meetings on Wednesdays, the emphasis is more on teaching than on discovery; and we benefit from the accumulated wisdom of someone more mature than ourselves. When he has finished speaking, we usually fire questions at him on what he has said, or on related issues. When the meeting has officially ended we all stay around to talk; and you can approach the speaker if you have a problem of a more personal nature. Most of the speakers are reverend gentlemen by trade, so they know what they are talking about. The effect of this meeting is the same as that of Mondays. And the prayer meeting. This is on Tuesday lunchtime. For some of those who can make it, this proves to be the most valuable meeting in the week. Twice a term we have Worship and Communion on Wednesdays. It is what it says it is. All meetings are at 1 pm in Room 15.

The Christian Union indulges in the venerable custom of having a house-party when, twice a year, as many of us who can make it escape for a weekend in the country, where we can really get to know each other and God. A speaker is invited: half the time is free, and the other half is filled with very concentrated sessions. Our termly dinner parties are very successful affairs. They are held in the Professors' Luncheon Room (I'll bet the Professors didn't know that!). There is no better place to talk than over a plate of spaghetti Bolognese. The last dinner party saw thirty-five people come. For this, foreign tables had to be imported from the canteen, but nobody seemed to mind.

So then, the Christian Union is an organisation where Christians can meet, get to know each other and get to know more about God. And they do tend to emphasise that people who are interested in Christianity can come along to any meeting, where they are bound to find out more.

## Music's Comfort

Terence Davies

How comfortless a void  
Is this sorry silent sphere  
For those whose lives hear  
No cosmic harmonies.  
To strive all ways should be  
Everyman's right,  
God-given,  
The promise of achieve which is sustain  
Against mundane monotone.  
But drones suffer the striction of modernity  
Become unequal in man's paradox  
Of ungodly striving.

## Cartoons

Ruth Richards

1. Scherzando: 'light-hearted, in a jovial manner'. 'Cadenzas were quick-flighted and lively, and the more light-hearted they were the greater the impression made'



2. 'Since singing is so good a thing I wish all men would learn to sing' William Byrd



Unlimited challenge is a privilege  
 Condescended by limit chance,  
 Abandoning other mankind  
 To unavoid drossness.  
 Self-seeking man blindly discarded  
 His created ability of divine listening;  
 But long was the realise of its soul-sustenance,  
 And centuries of men  
 Have sought renewal of psyche experience  
 Above this lowest sphere.  
 Though totality is unattain,  
 It is height immortal,  
 Wherein experience becomes  
 The transcend past rigours world  
 To comfort certain.

## Gift

*Gwynneth Gibbon*

I followed the creature,  
 To the end of the lane,  
 It did not stop,  
 Or even refrain,  
 As it glided along,  
 O'er the fields and the stream,  
 I felt I'd a glimpse  
 Of a wonderful dream.  
 As the sun caught its wings,  
 In the heat of the day,  
 Its colours grew brighter,  
 Until they grew gay,  
 But the sun went away,  
 And the butterfly too,  
 I was left on my own,  
 With nothing to do.  
 Then it suddenly came,  
 In the midst of my dreams,  
 That God made all creatures,  
 To name them takes reams.  
 But Lord I thank you,  
 For all that you gave,  
 From the gentle young faun,  
 To the tiger so brave.  
 But I thank you most,  
 For the butterfly,  
 That's a picture I'll carry,  
 'Til the time I die.

## A world of kindness

*Joanna Greenwell*

A world of kindness  
 To relax in  
 Drift from hard, dropping, clanging obstacles,  
 That hurt you  
 To where you can sleep in quiet words  
 love and kindness  
 Not struggle in tiredness against hardness that is said of you  
 Go to where cares are solved and can live their lives as peaceful  
 communities  
 Inside you, not as cold—fearing, nervous neighbours.  
 To this land I long to rest  
 My travels on sad, depressed horseback over.  
 My horse able to rest and me too.

## RAM Magazine

The *RAM Magazine* is published twice a year (usually in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 25p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Summer issue should arrive by 1 April, and for the Winter issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.



